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SCHOTT & CO'S ORGAN JOURNAL.

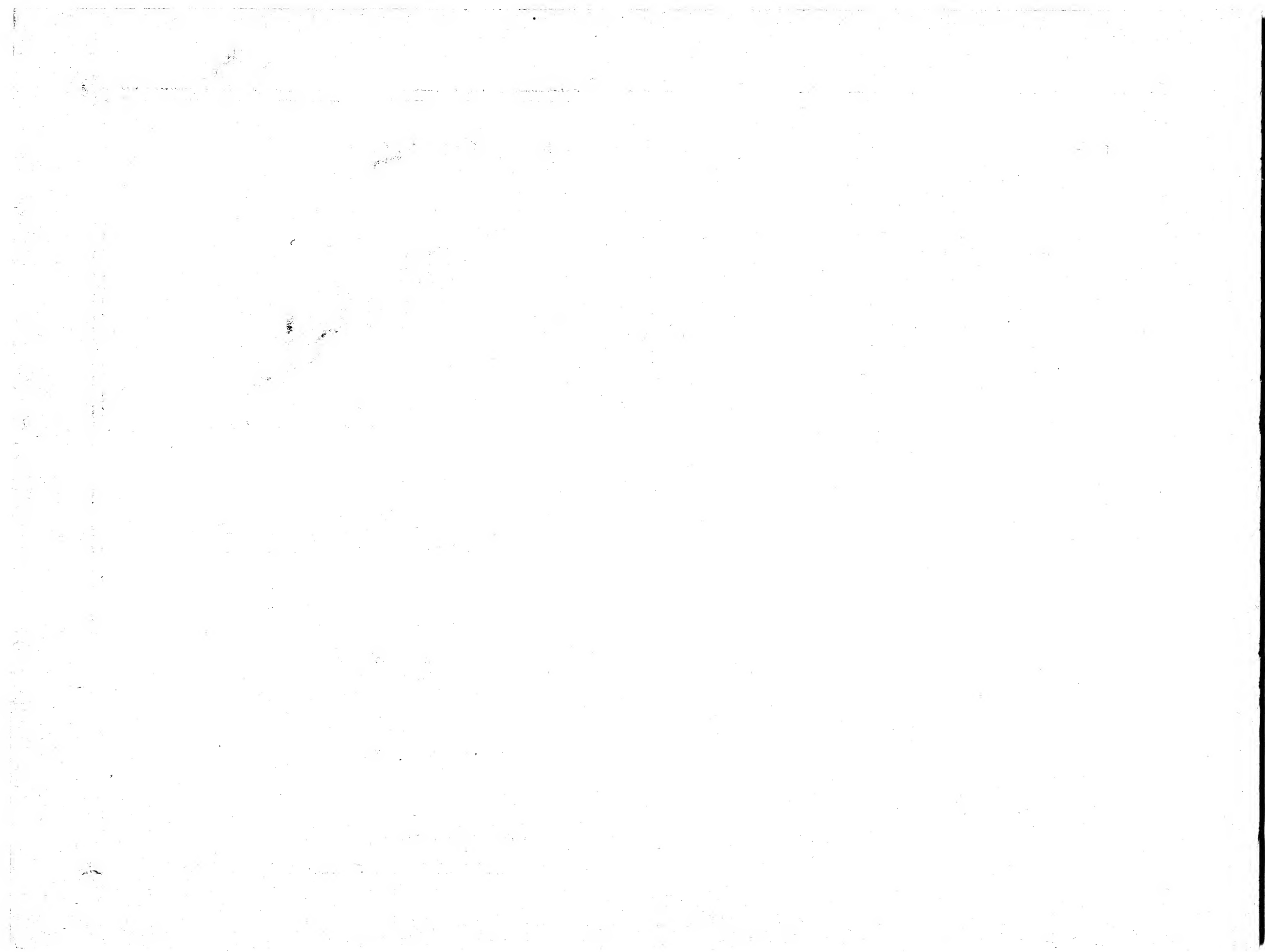
- No.
- | | |
|--|--------------------------------------|
| 1. Prayer and Festival March | H. J. Stark |
| 2. { Largo | Handel |
| { Gavotte | Gluck |
| 3. Fantasia in D minor | H. J. Stark |
| 4. Voluntary | W. Russell
(Mus. Bac. Oxon. 1812) |
| 5. March of the Old Brigade (Barri) | W. S. Hoyte |
| 6. { Scherzo & Trio (from Quartet, G min.) | Spohr |
| { Marche Hongroise | Schubert |
| 7. Sketch & Impromptu | Ch. Joseph Frost |
| 8. Diapason Movement & Meditation | Ch. Joseph Frost |
| 9. Introductory Voluntary & Study | Ch. Joseph Frost |
| 10. Prelude & Motivo | Ch. Joseph Frost |
| 11. Pastorale | H. J. Stark |
| 12. Adagio | Spohr |
| 13. Allegro | Handel |
| 14. Festal March | Oliver King |
| 15. Prelude & Fugue | F. E. Gladstone
(Mus. Doc.) |
| 16. The City of Night | Lawrence Kellie |
| (arranged by E. H. Lemare) | |
| 17. La Melodia, Romanza | Ch. Gounod |
| (transcribed by Dr. Spark) | |

- No.
- | | |
|------------------------------------|-------------|
| 18. Marche Religieuse in B minor | Wm. Faulkes |
| 19. Elévation in B minor | " " |
| 20. Pastorale in E | " " |
| 21. Toccata in D minor | " " |
| 22. Cantilène in A | " " |
| 23. Offertoire in E minor | " " |
| 24. Communion in G | " " |
| 25. Andante affettuoso in B flat | " " |
| 26. Élégie in F minor | " 1.50. |
| 27. Scherzo in A | " " |
| 28. Méditation in E flat | " " |
| 29. Grand Chœur in D | " " |
| 30. March in C | " " |
| 31. Cantilène Pastorale in A minor | " " |
| 32. Caprice in B flat | " " |
| 33. Marriage Benediction in D flat | " " |
| 34. Romance in D | " " |
| 35. Offertoire in C minor | " " |
| 36. Theme (varied) in G-major | " " |
| 37. Overture in F | " " |

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Pieces for the Organ

composed
by

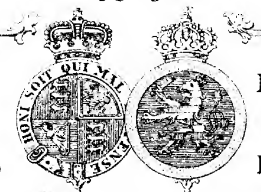
WILLIAM FAULKES

(Organist of S. Margaret's Church, Anfield, Liverpool.)

	Net.		Net.		Net.
Marche Religieuse in B minor	1 6	Communion in G	1 0	March in C	2 0
Élévation in B minor	1 0	Andante affettuoso in B flat	1 6	Cantilène Pastorale in A minor	1 6
Pastorale in E	1 6	Élégie in F minor	1 6	Caprice in B flat	1 6
Toccata in D minor	2 0	Scherzo in A	2 0	Marriage Benediction in D flat	1 0
Cantilène in A	1 6	Méditation in E flat	1 0	Romance in D	1 0
Offertoire in E minor	1 6	Grand Chœur in D	1 6	Offertoire in C minor	2 0

Theme (varied) in G-major Overture in F

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To
W. DAWSON, Esq.

ELÉGIE.

WM. FAULKES.

Adagio. (♩ = 52)

mp
Gt. 16, 8 & 4 ft!

add Sw. reeds

Sw. reeds off.

8, 16 & 32 ft!

This system contains three staves. The top staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It begins with a mezzo-piano (*mp*) dynamic and features a series of chords and melodic lines. The middle staff is in bass clef and provides harmonic support. The bottom staff is also in bass clef and contains a single melodic line. Performance instructions include 'Gt. 16, 8 & 4 ft!', 'add Sw. reeds', 'Sw. reeds off.', and '8, 16 & 32 ft!'.

Ch. 8 & 4 ft! Flutes

Gt. O. Diap. coup. to Sw. Reed.

soft 8 & 16 ft!

This system contains three staves. The top staff is in treble clef and features a melodic line for flutes. The middle staff is in bass clef and contains a melodic line with the instruction 'Gt. O. Diap. coup. to Sw. Reed.'. The bottom staff is in bass clef and provides harmonic support. Performance instructions include 'Ch. 8 & 4 ft! Flutes', 'Gt. O. Diap. coup. to Sw. Reed.', and 'soft 8 & 16 ft!'.

Gt. S. D. & 16 ft.
(uncoupled) Ch. Gt.

Sw.

The first system of musical notation consists of three staves. The top staff is for guitar, featuring a complex melodic line with many beamed sixteenth and thirty-second notes, and some slurs. The middle staff is for piano, with a more melodic line including some slurs and dynamic markings. The bottom staff is a single bass line for piano, mostly consisting of whole and half notes. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C).

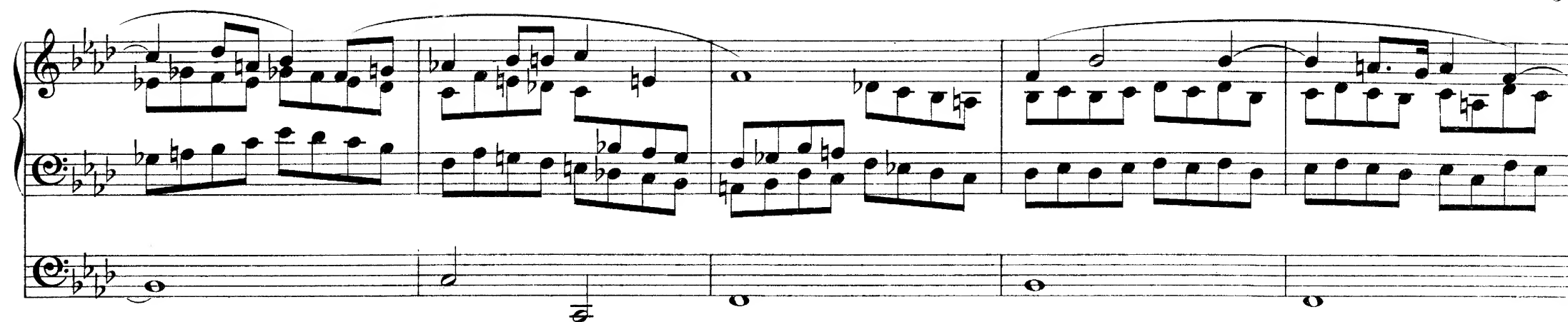
Ch. Gt. Ch.

The second system of musical notation continues the piece. The guitar part (top staff) has several slurs and continues with intricate melodic patterns. The piano part (middle staff) features a mix of eighth and sixteenth notes with some slurs. The bass line (bottom staff) continues with a steady flow of notes. The key signature and time signature remain the same as the first system.

Poco più mosso.
Gt. Diaps.

Gt. to Ped.

The third system of musical notation begins with the tempo change 'Poco più mosso.' and the instruction 'Gt. Diaps.' (diapason). The guitar part (top staff) now features a continuous, rapid sixteenth-note pattern. The piano part (middle staff) also has a more active line with many beamed notes. The bass line (bottom staff) includes a 'Gt. to Ped.' instruction, indicating a pedal point. The key signature and time signature are consistent with the previous systems.



The first system of musical notation consists of three staves. The top two staves are joined by a brace and contain a complex melodic line with many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The bottom staff contains a single, sustained low note, likely a pedal point.



The second system of musical notation also consists of three staves. The top two staves continue the fast melodic line. The bottom staff continues the sustained low note. A marking "Sw. Reed." with a wedge symbol is placed above the top staff towards the end of the system. A "rit." marking is placed below the top staff near the end of the system.



The third system of musical notation consists of three staves. The top staff is marked "Tempo I." and "Ch." and contains a fast, rhythmic melodic line. The middle staff is marked "Sw." and contains a sustained low note. The bottom staff contains a single, sustained low note.

First system of musical notation, measures 1-4. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The first staff contains a melodic line with eighth and sixteenth notes, some beamed together. The second staff contains a bass line with quarter and eighth notes. The third staff contains a single line of music with quarter notes.

Second system of musical notation, measures 5-8. The score is written for three staves. Measure 5 has the instruction "Grt." above the treble staff and "Gt. (4, 8 & 16 ft)" below the bass staff. Measure 6 has "8, 16 & 32 ft!" below the lower bass staff. Measure 7 has "f add Sw. Reeds. (4, 8 & 16 ft)" above the treble staff. The notation includes various note values and rests across the three staves.

Third system of musical notation, measures 9-12. The score is written for three staves. Measure 9 has "dim." above the treble staff. Measure 10 has "(reduce to 8 & 16 ft Diaps.)" below the bass staff. Measure 11 has "Sw. (O. D. Oboe & 16 ft Bourdon)" above the treble staff. The notation includes various note values and rests across the three staves.

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CH. H. RINCK

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